

THE TALKING MACHINE REVIEW

No. 32

FEBRUARY

1975

Greetings and Best Wishes on your Birthday



GEORGE BAKER.

THE EMI COLLECTION

A BRIEF INTRODUCTION BY ERNIE BAYLY

The combination of the collection formerly owned by Mr. Bleeker of Amsterdam with that already possessed by EMI Ltd. has made the present EMI Collection the most representative of the phonographic / gramophonic scene in Europe.

The tinfoil phonograph was quickly taken up by a group of men around Mr. W. H. Preece (of the British Post Office) which included Mr. Augustus Stroh and Mr. W. Pidgeon, who produced a tinfoil phonograph from instructions cabled to them by Mr. Edison and which was used to illustrate Mr. Preece's lectures during 1878, (see Fig. 1) and it survives in the EMI Collection in immaculate condition, as does a similar model made slightly later by Mr. A. H. Irvine.

Mr. Augustus Stroh went on to produce the first mechanically driven (by weights) tinfoil phonograph which was later developed to become the model marketed by the London Stereoscopic Company an illustration of which was seen in our No. 26, February, 1974, issue. The two black discs of Mr. Stroh's phonograph (see Fig. 2) act as governors due to air resistance, spreading apart during use, which we simulated in the photograph. Other tinfoils in the Collection include one by E. Hardy of Paris and one very small example as yet unidentified.

As one would expect, there are various examples of the 'handcranked' Berliner Gramophone, mainly of U. S. origin and having various designs of Berliner soundboxes with differing diaphragms.

The Gramophone Company, (one imagines secretly), felt that its products had the disadvantage in that they were solely 'playback' machines and impossible to be used by the public as recording machines, so Mr. Alfred Clark (at that time the Manager of the Paris Branch) in 1901 developed the example in Fig. 3 which was capable of recording. It was based upon the 'open works' type of Gramophone, having a winding lever instead of a crank. Upon the wax disc placed on the turntable was a smaller metal disc having a spiral groove upon it. A point followed the groove taking the vertical recorder across the wax disc. Substituting a reproducing soundbox would enable the recording to be replayed. This type was never produced commercially.

The Graphophone was the first to employ commercially wax-coated cylinders of card, measuring 6 x 1 1/4 inches. After Edison had produced solid wax cylinders, Graphophones were produced having provision for a sleeve to be fitted on the existing mandrel to accommodate the Edison size. The EMI Collection includes a Bell & Tainter Graphophone type E of c. 1894 capable of playing both dimensions of cylinders, in fine condition. The glass wet-cell battery to drive it is still preserved, as are the recorder and reproducer. See Fig. 4. The Collection includes a wide range of Columbia Graphophones. When I began working with the Collection I thought that some of the horns not to be original - but from a study of German magazines of the first few years of this Century it appears that Columbia in Germany used, for a period, the products of Industria, a large firm making coloured metal horns similar to that on the model in Figure 5, which is green. The range of Columbias is from the smallest, the Q (or Mignon) to the BK (with 'Improved Lyric' reproducer) or the AB ('Double Eagle') which played concert-sized cylinders, over

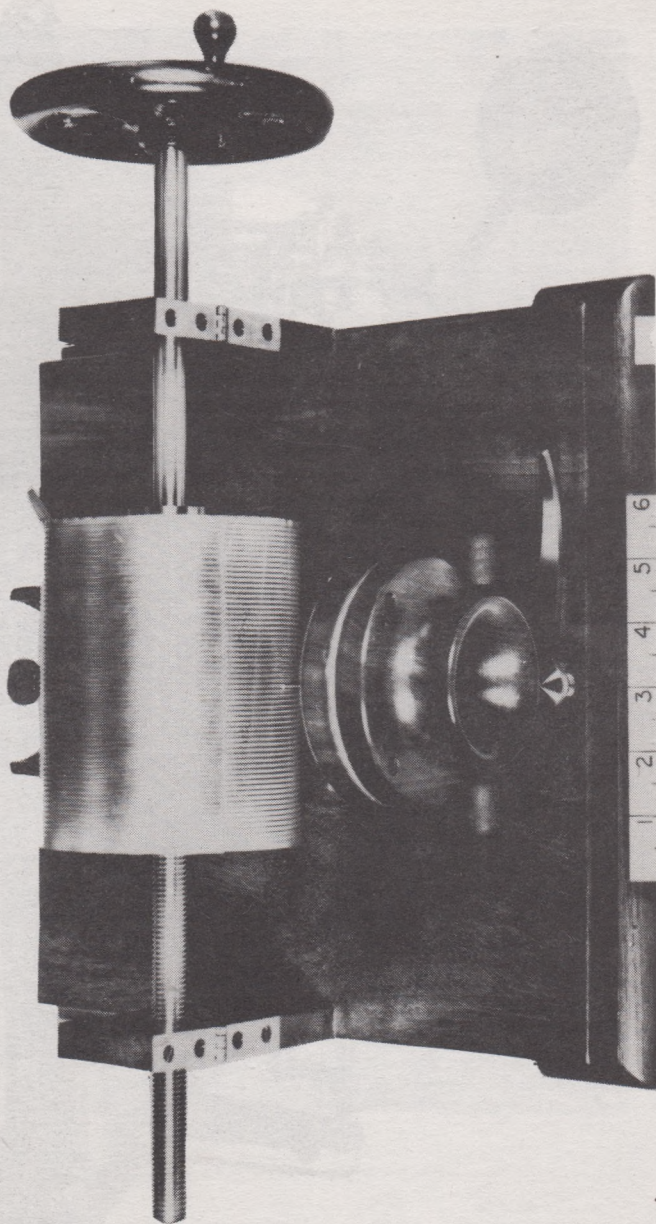


Figure 1. A phonograph constructed in London from instructions telegraphed by Mr. Edison. 1878.

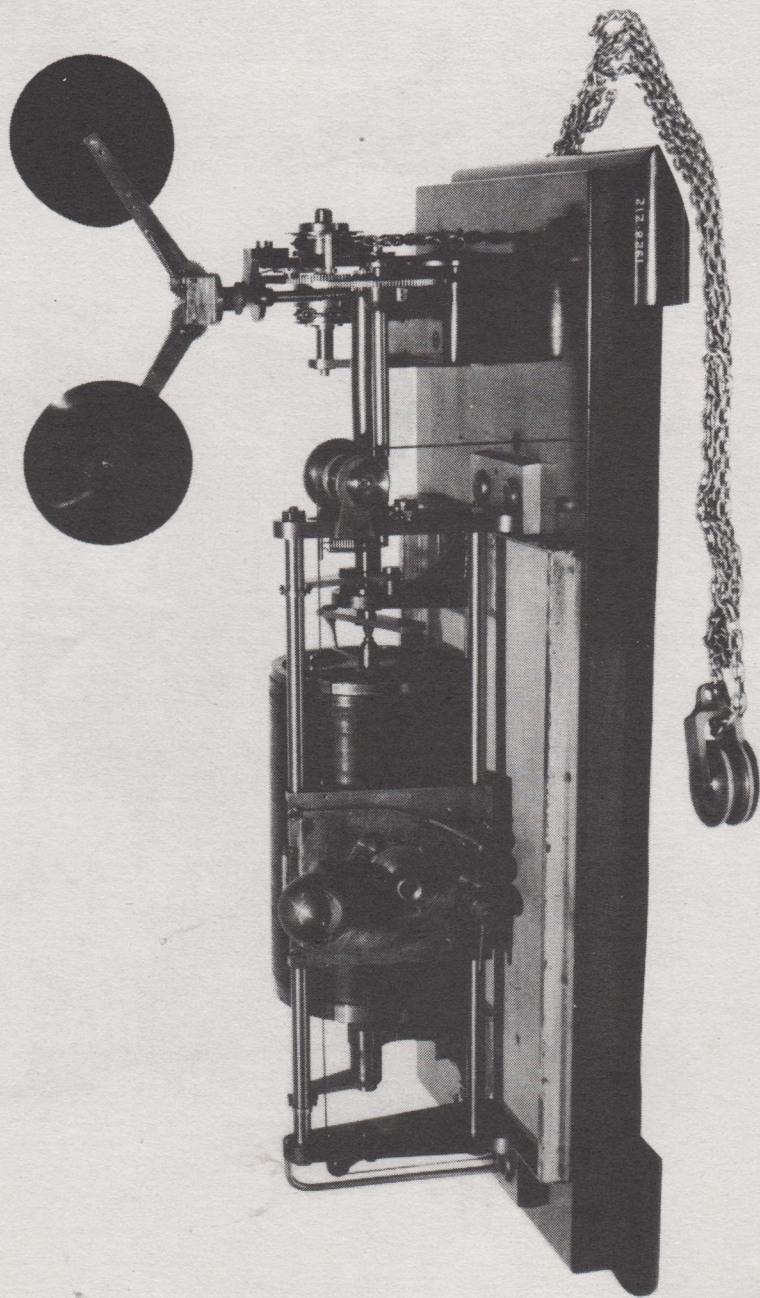
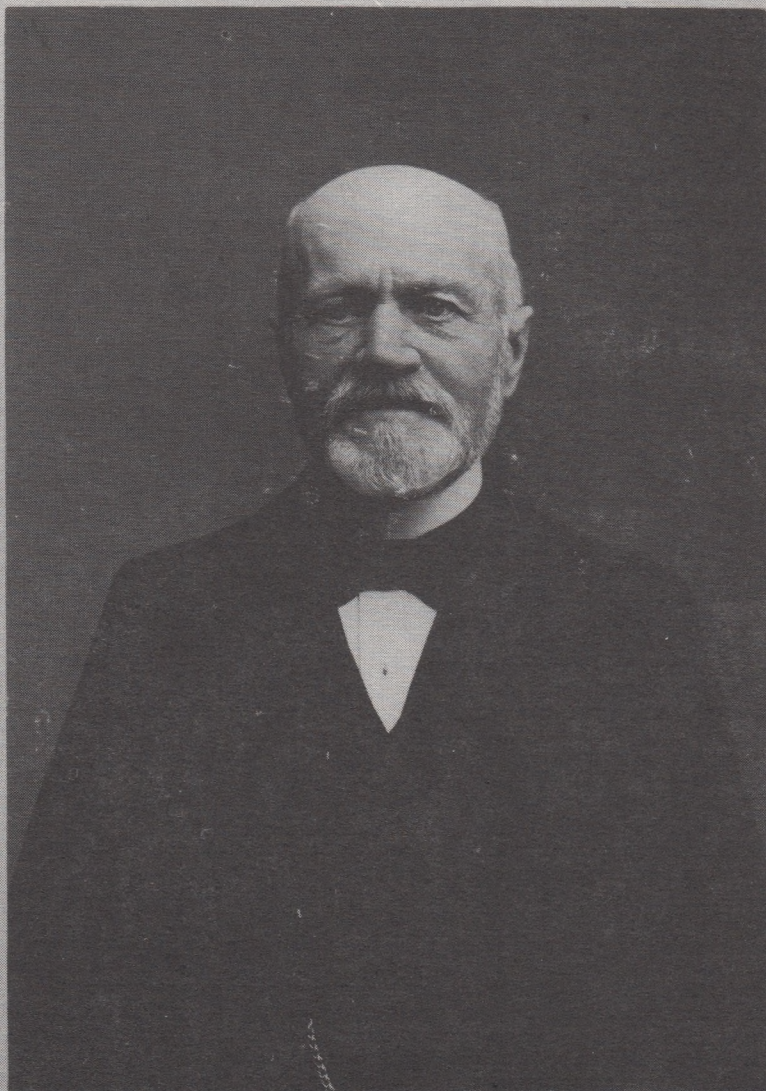


Figure 2. The weight driven tinfoil phonograph constructed by Mr. Augustus Stroh. 1878.



*Yours sincerely
A. Stroh*

Mr. Augustus Stroh

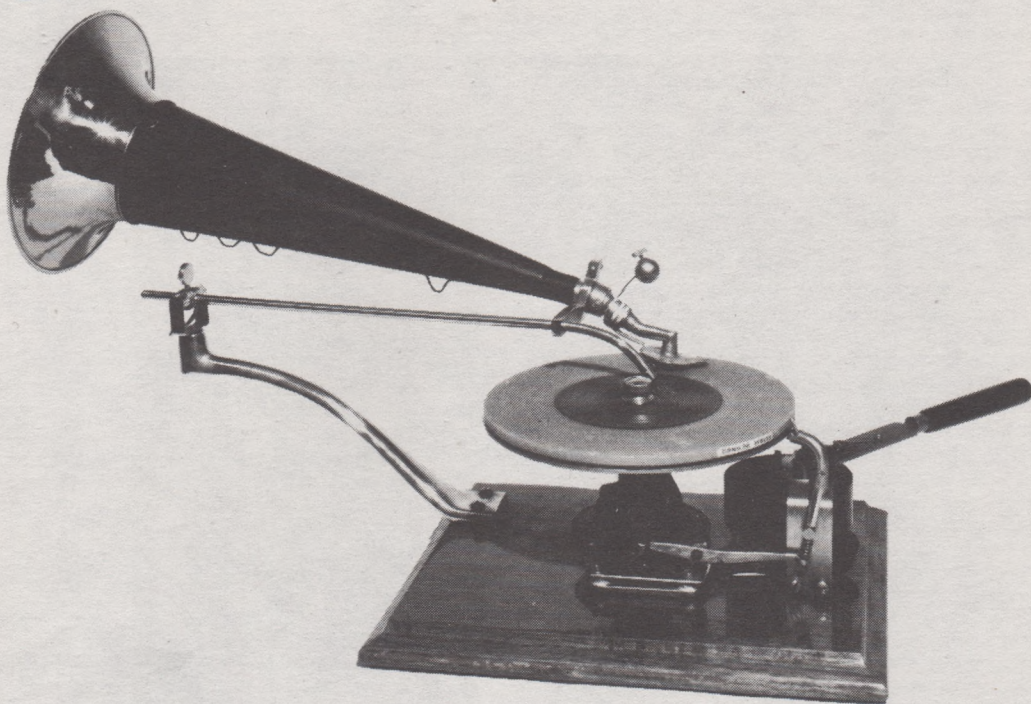


Figure 3. Mr. Alfred Clark's invention of a home-recording Gramophone. 1901.

which latter model there was litigation and threats of litigation in Germany during the early years of this Century. (Conveniently known in the British Isles and British Commonwealth as the 'Edwardian Era').

Because the Pathé Frères began their business by importing Edison and Columbia products, then making the latter under licence, it is not surprising that the early Pathé models under their own name were virtually copies of Columbias. Columbia had the model name 'Eagle'; Pathé chose 'Aiglon'. Eagle was the national bird of U.S.A. and used by Columbia as a title; 'Coq' was the bird of French emblems and the model name for Pathé. (See figures 6 and 7). Pathé Frères were among the few to use the tall curved 'hunting horn' type of horn, which was also known sparsely in Germany.

Pathé disc machines proliferate the Collection in more examples than I was able to give the model number or name, even given quite a number of Pathé catalogues from various parts of Europe. The Company seems to have had many variations on original themes! The Company's advertising in trade papers in Britain was limited. Some of their models were in very poor and cheaply made cases, like the giant 'Concert U' whose case is about one yard cubed, while others finely made like that in figure 9 with beautiful inlay and half its lid sliding. (Who can tell me the model name or number? It is somewhat similar to the 'Progress' of c.1913 - but of better quality.) The Pathé 'Elf' (Figure 10) tries not to look like a Decca portable!

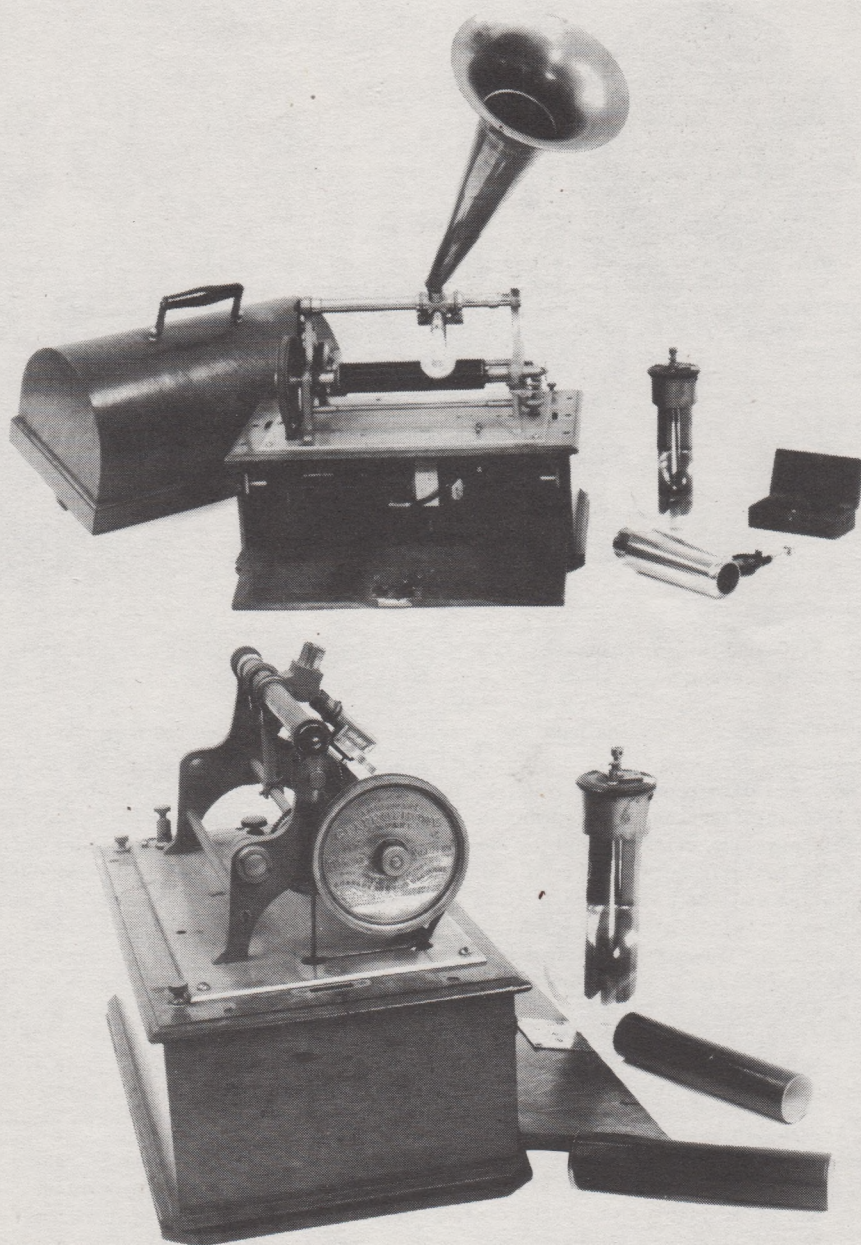


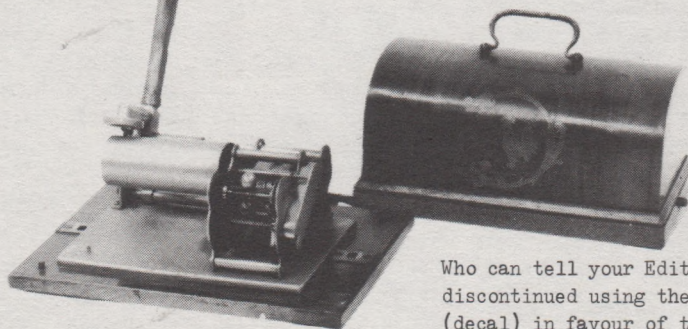
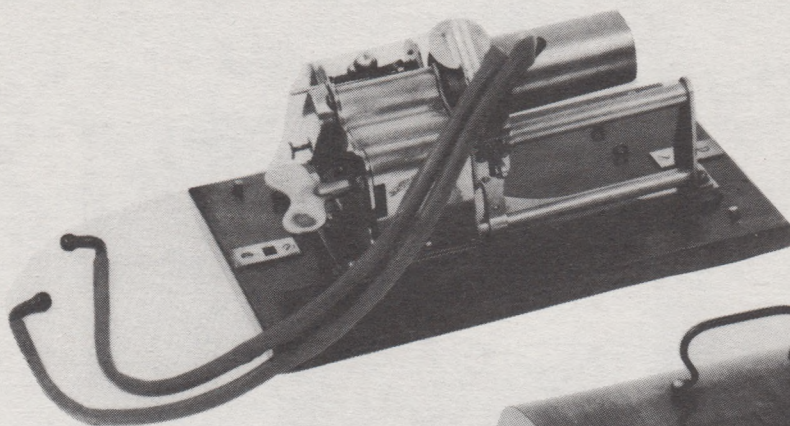
Figure 4. Bell and Tainter Graphophone Type E c1894.



Figure 5. Columbia Graphophone A, with a green horn, probably made by Industria of Germany.

Edison Phonographs were the best made cylinder machines though perhaps their cases were not the most beautiful. The EMI Collection contains a fine selection of Edison cylinder and disc phonographs ranging from the early 1890's to the 1920's. Of this make I am undecided whether to award "pride of place" to the Model S of 1893, absolutely immaculate in its original packing case (Figure 11) or to the office model mounted on a beautiful table (Figure 12). (Who can tell me the model number of this example?). Both this latter and the Model S were electrically-driven. The motors have large dimensions with heavy 'windings'. For instance, the Model S is as much as I wish to lift on my own and I am by no means weak! Among the spring-driven cylinder models is almost one of everything (excluding coin-slot models) except the Idelia. I will not show any here for they are better dealt with in Mr. Frow's book which it is hoped will soon be reprinted. Of the disc phonographs (standard or long-play) my favourite design is the 'Chippendale Console' (CC22), figure 13. Figure 14 shows an original Edison delivery note from 1893, which is among some interesting printed matter and pictures in the Collection.

As readers assume, there is a wide range of the (variously named) Gramophone Company products. There is not a complete range however. I feel that EMI should now follow the example of Richard Belling (electrical goods) or Adler (typewriters) to obtain one of everything which the Company ever produced. There is a good nucleus in the present Collection. If the Collection were one display I am sure that missing models would be donated.... Or, like Richard Belling, the Company could give a generous exchange



Who can tell your Editor when Pathé discontinued using the big transfer (decal) in favour of the smaller, more circular?

Above: Figure 6. Pathé Coq
Below: Figure 7. Pathé Aiglon

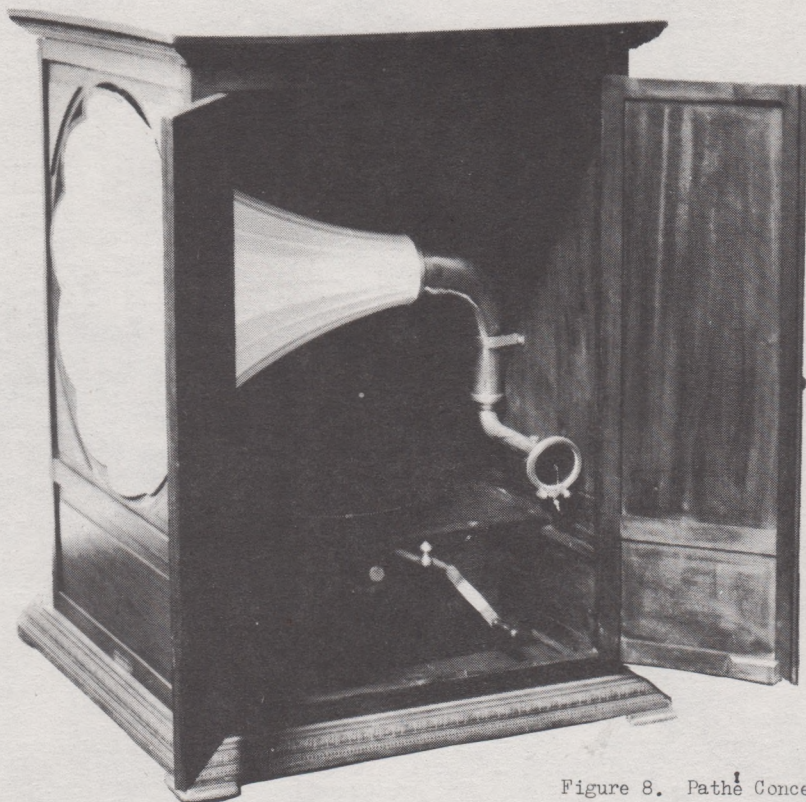


Figure 8. Pathé Concert U

of their present day products to regain an old instrument for the Collection. Naturally there is a 'Trade Mark' model and several variants upon it. There are several 'Monarchs' (and models similar often wrongly called Monarchs by collectors). What should I choose to illustrate this article? Patriotism leads me to show the 'Senior Monarch' which Captain Scott took with him on his Antarctic Expedition (Figure 14); plain elegance the Library Bijou Grand - a favourite of mine (Figure 15); opulence the 'Melba' (Figure 16); and zenith of tone for an acoustic Gramophone for 'lateral' discs the 'Model 202' with re-entrant horn (Figure 18).

A few experimental models of The Gramophone Company survive, among which is Denison's 'Constant Speed Machine' which received Patent 17345 of 1910 and the Lumière model with a crystal set combined (Figure 18). Incidentally, I consider the record - playing part of this model superior to the production model because the needle-holder is set "sideways" and the "carrying-arm" is hinged so that the needle traverses the recorded grooves at a constantly perfect right angle. One wonders why the Gramophone Company did not adopt Louis Lumière's diaphragm earlier for he received his British Patent for it (number 11015) in 1909, whereas the 'Lumière' model was not introduced until 1924. At about



Figure.9.

Pathe with sliding lid
& tasteful inlay design on case.



Figure 10. The Pathe Elf.

this time The Sterling Telephone and Electric Company used the diaphragm under licence for its 'Sterling Primax' loudspeakers. (Figure 19)

Henri Lioret had begun as a clockmaker but in 1895 had showed his first Lioretgraph at the Bordeaux Exposition. However, in December, 1893, he had obtained a Patent for a talking doll and must at least have produced experimental models, and then in 1896 he presented a 'Bébé Jumeau' to a daughter of Tsar Nicholas II during that monarch's visit to Paris. Commercial production followed. (Figure 20). Like other early Lioret talking machines, the doll 'spoke' through the medium of recordings on the little cylinders of celluloid on a brass former. Circa 1900, Lioret had phonographs for cylinders of wax of standard dimensions. As one may see from Figure 21, these closely resembled those of Pathe but the cases were often far superior, this example being most exquisite to behold - quite the nicest case I have seen for any phonograph. Lioret also made 'non-speaking' automata which performed wonderful things - such as an acrobat and a little man who drew a picture.

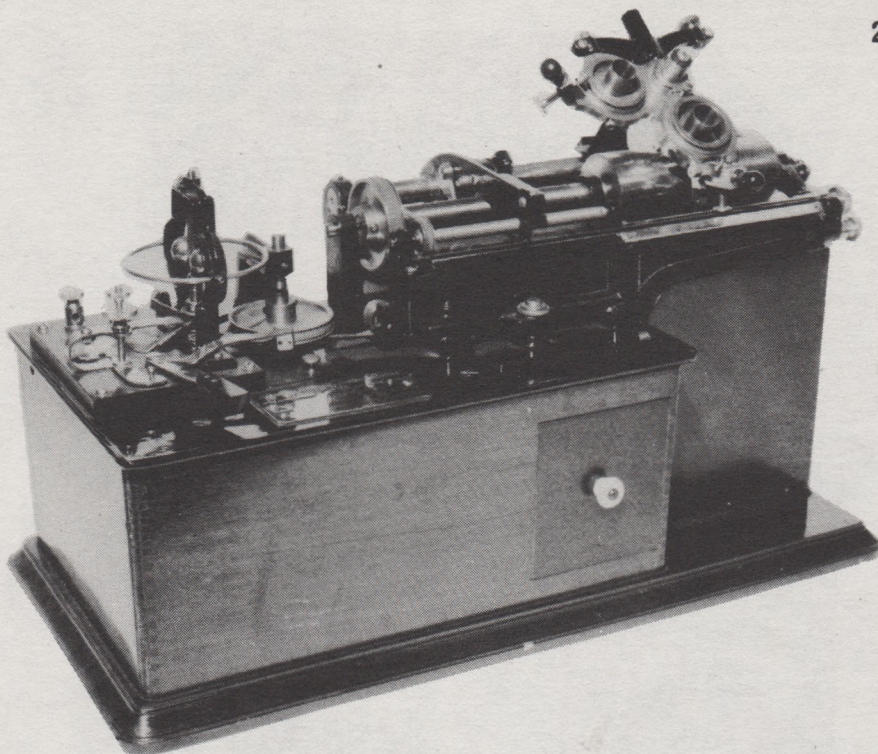


Figure 11. Edison Model S.

However, Henri Lioret left the world of automata and talking machines for that of films very early in the century.

Just as a very well-known British publication details the most, the least, the rarest, etc., etc., so has the EMI Collection.

I have written of some of the well-known makes. . . Bearing in mind that I shall have future articles on specific topics, I shall now mention a number of models, perhaps lesser-known . . . unfortunately limitedly. . . .

The smallest item is the Mikiphone invented by the brothers Vadasz, which no doubt inspired all miniatures such as Cameraphone, Peter Pan, etc. The original Vadasz patent was for a gramophone in a watch that received a British Patent in 1923. The example in the Collection (Figures 22 and 22A) is contained in a tin 4-inches in diameter x about 1½-inches deep and dates from 1924. It is quite capable of playing a ten-inch record, and had just played Alan Jones singing "Donkey Serenade" to our photographer Brian Willison before he exposed the film!

Figure 23 shows a claimant for the fattest, or widest - in brass horns certainly. The



Figure 12. An Edison office Phonograph
in a beautiful oak table.

From EDISON PHONOGRAPH WORKS,

Orange, N. J., *July 15th* 18*93*

Beware of Careless Unpacking.

Do not throw anything away until everything on this Memorandum is found.

See that nothing is left in the Box.

Look carefully through all the packing.

Straiten out every piece of paper.

CONTENTS: *1- Slot Machinery Corp.*

Checked by *A. GRAY.*

Packed by *Burns*

An original Edison delivery note dated 15th. July, 1893. (Printed black on yellow)

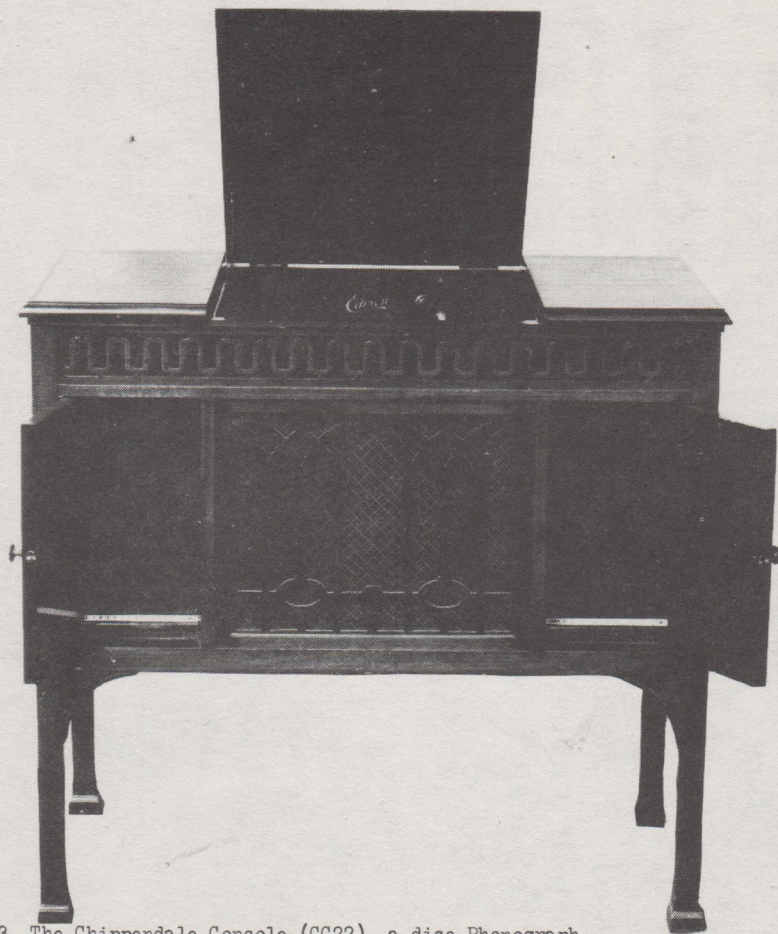


Figure 13. The Chippendale Console, (CC22), a disc Phonograph.

Gramophone was assembled in The Hague by J. de Hoog & Co. The case was made there but other parts were purchased from Germany. The horn is about one metre across the mouth and the same from back to front. It is a 'Riesen Lyra', (made under German Patent 323809), a product of the firm Clemens Humann who were advertising it in January, 1910. (Similar horns were being made at the time by such firms as Holzweissig, Polyphon and Biedermann & Czarnikow). The motor is excellently made with two very large springs reminiscent of those in a large musical box. The winding handle is in the form of a flywheel to assist winding.

The tallest is the 'Concert Automatique Français' (Figure 24) being 82-inches to the top of the horn. The height of the case is 44-inches. It is a coinslot model whose motor and soundbox are Pathe, but I am not convinced that the whole model was assembled by that firm. It will play up to 14-inch diameter discs, having a very large motor.



Figure 14. Captain Scott's "Senior Monarch"

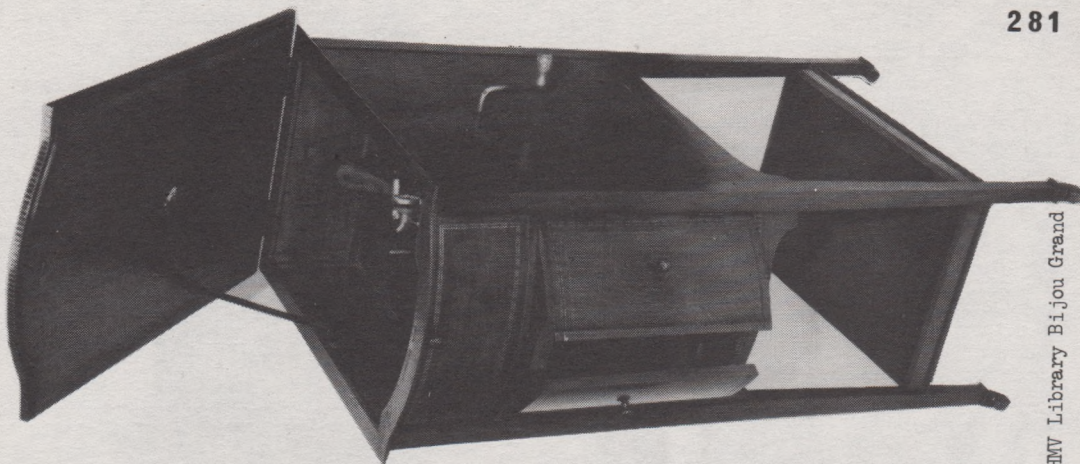
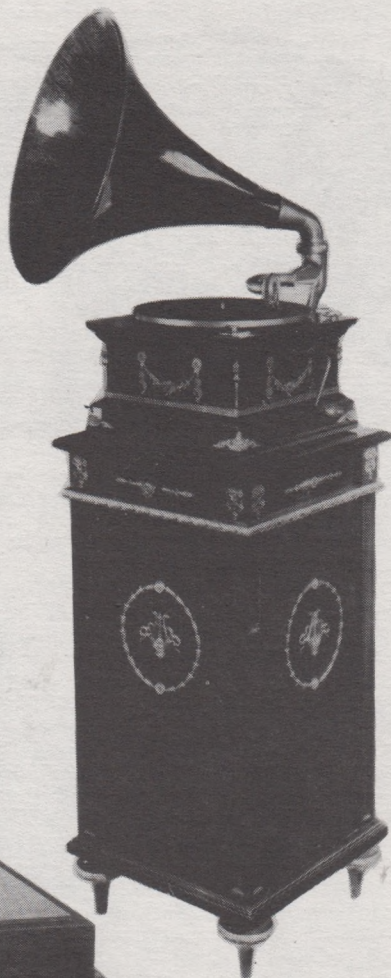


Figure 15. HMV Library Bijou Grand

Right: Figure 16. The Melba

Below: Figure 18. A Lumière combined
with a crystal radio set.



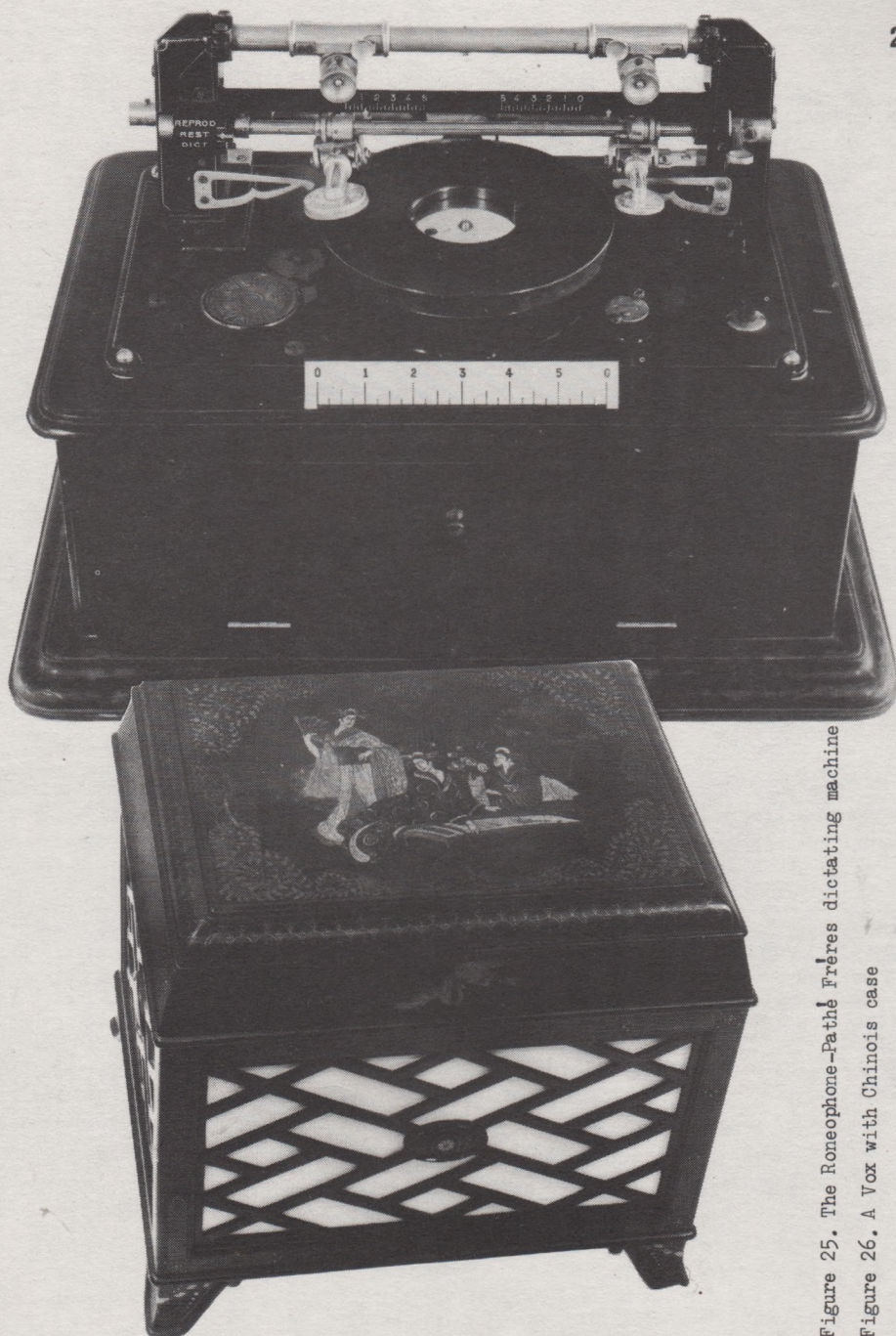


Figure 25. The Roneophone-Pathe Freres dictating machine

Figure 26. A Vox with Chinois case



Figure 27. RADIOR

The whole of the EMI Collection contains some 300 plus items if one includes the many makes of soundboxes, acoustic recording heads, and accessories. Additionally, there are about 200 different needle tins! Turn to the back page for another little surprise item in the Collection.

This has been but a brief introduction to the Collection aimed to indicate its range. In a few other articles I shall combine newspaper articles and advertisements with pictures from the EMI Collection to illustrate the theme 'Puck - type phonographs', 'European models similar to the HMV Trade Mark Gramophone' and 'Early tinfoil phonographs and their influence in the British Isles'.

Remember that the EMI Collection will not be on public view until The Edison Centennial Year (1977) which is a pleasure to anticipate. Likewise, the Guide which I have compiled has been printed only in sufficient copies for the internal needs of EMI Ltd and is not publicly available. One hopes and anticipates that it will be reprinted and available generally during 1977.

In the meantime, you have the illustrations appearing in this issue of The Talking Machine Review, many of them in the same size as they were in the Guide, thus, as they were planned for larger pages, we hope you will not object if they being intermingle with the text of other articles, so obtaining larger pictures.

Most of the photography was by Brian Willison who has achieved wonders for he had to work in corners of an empty factory building and an overcrowded little storeroom.

* * * * *

WANTED

Discs and cylinders of W.Frame, Malcolm Scott, T.E.Dunville, Marie Kendal (except her Deccas), T.W.Barrett, R.G.Knowles, J.W.Rickaby.

Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA.

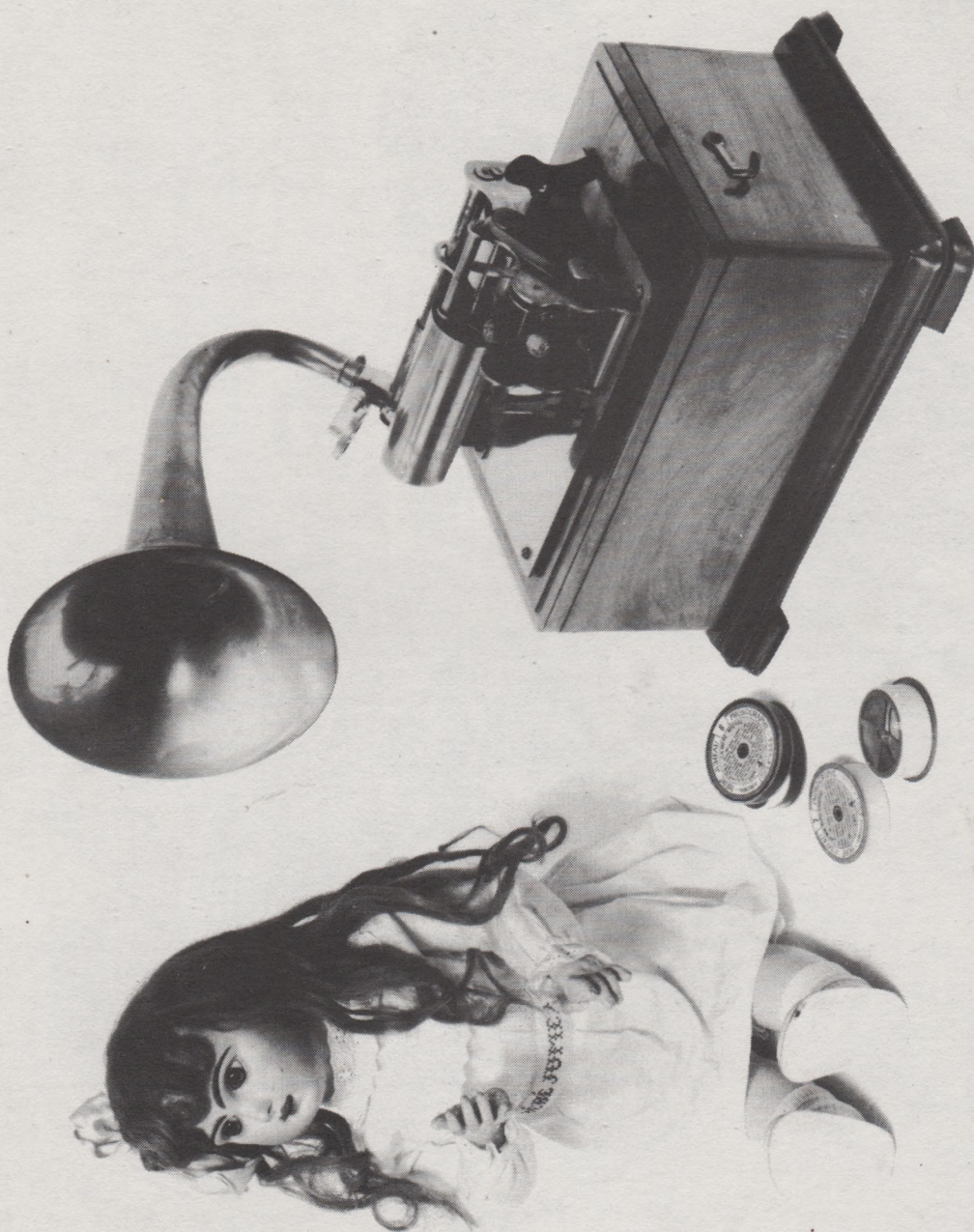


Figure 20. Lioret Bébé Jumeau talking doll

Figure 21. Lioret Model C for standard wax cylinders



Figures 22 & 22A.
The MikiPhone.



BY APPOINTMENT TO
H. M. QUEEN ALEXANDRA.

"HIS MASTER'S VOICE"

RECORDS BY
SOUSA'S BAND.



JOHN PHILIP SOUSA.

THE GRAMOPHONE COMPANY, LIMITED.



The World Famous

New 10-inch records, 3s. 6d. each.

G.C. 2-472	Under the Double Eagle March -	J. F. Wagner
G.C. 2-473	Bunch of Roses March - - -	- Chapi
G.C. 2-474	Siamese Patrol - - - -	-
G.C. 2-475	Fairest of the Fair March - - -	- Sousa
G.C. 2-476	The Whistlers—Intermezzo - - -	- Reiterer
G.C. 2-477	Liberty Bell March - - - -	- Sousa
G.C. 2-478	Narcissus Intermezzo - - - -	- Nevin
G.C. 2-479	"El Capitan" March - - - -	- Sousa
*G.C. 2-166	Wee Macgregor Patrol - - - -	- Amers
*G.C. 464	The Warblers - - - -	-



us Sousa Band.

New 12-inch records, 5s. 6d. each.

0303	Breeze of the Night Waltz	-	-	-	-
0304	Free Lance March	-	-	-	- Sousa
0305	Amoreuse Valse Lente	-	-	-	Berger
0306	Queen of Sheba March	-	-	-	Gounod
*0193	La Paloma	-	-	-	Yradier
*0107	Benediction des Poignards ("Les Huguenots")				Meyerbeer
*051	Pomp and Circumstance	-	-	-	- Elgar

* Already on Catalogue.

SOUSA, JOHN PHILIP, Conductor, composer, and author, was born in Washington, D.C., November 6th, 1854, his parents being Antonio and Elizabeth Sousa. His mother died at her home in Washington, D.C., August 23rd, 1908, at the age of eighty-three years. At eleven young Sousa appeared in public as a violin soloist, and at fifteen he was teaching harmony. In 1876 he was one of the first violins in the orchestra conducted by Offenbach, when the latter visited America. Later he conducted for various theatrical and operatic companies, among them the "Church Choir Pinafore" company. In 1880 he was appointed conductor of the band of the United States Marine Corps, the national band, and served in that organization under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison, until August 1st, 1892, when he resigned to organize the Sousa band which, up to November 1st, 1910, has made thirty-four semi-annual tours through the United States, visiting over 1,000 cities, and giving more than 8,000 concerts, visited Europe four times and covering 400,000 miles of travel. As a composer Mr. Sousa originated a march style that is recognized the world over, his best known and most popular productions in the field including "The Washington Post," "Liberty Bell," "Manhattan Beach," "High School Cadets," "The Stars and Stripes for ever," "The Invincible Eagle," "Hail to the Spirit of Liberty," "Hands across the Sea," "The Charlatan," "The Bride Elect," "El Capitan," "King Cotton," "Imperial Edward," "Jack Tar," "The Diplomat," "Semper Fidelis," "The Free Lance," "The Fairest of the Fair," "The Glory of the Yankee Navy," etc., marches. He appeared with his band before King Edward and Queen Alexandra at Sandringham and at Windsor; the King on the first occasion bestowing on him the decoration of the Victorian Order. He received the Grand Diploma of Honour of the Academy of Heineault, Belgium, and was decorated by the French Government with the Palms of the Academy, besides being made an Officer of Public Instruction.

The Roneophone-Pathé dictating machine of 1909 used wax discs seven-inches in diameter and $\frac{1}{2}$ -inch thick. (Figure 25). With it came a second machine on which the discs were planed when needed for a new recording. It was intended that these should be a rival to the more usual cylinder dictating machine based on Edison's cylinders, but one can only assume that the discs did not find favour.

Some gramophones were decorative like the German Vox with Chinois case, (Figure 26), while others were crudely functional like the Radior, (Figure 27), for playing vertically-cut discs. Can someone tell me more about this make in its cheap case? The motor has \$ upon it, which I assume to be an anagram for St. Croix in Switzerland. The name of the soundbox is 'Diamond'.

Can someone identify the phonograph in Figure 28? While very similar to a Pathé it has the trademark of a Swan swimming inside a Lyre. The speed control is a pointer traversing a semi-circular strip upon which is stamped "breveté", suggesting its origin in a French-speaking country.

The Collection contains three interesting sections - "portables", children's gramophones and miniatures.

Among the portables is the Phonodiff, from a French-speaking country. It is an unusual design in which the needle holder is connected to a rod passing through the arm to connect to a wire stay fixed to the diaphragm behind the cloth in the lid. Rotating the outer, movable, portion of the 'tonearm' alters the volume. The case is covered in brown 'leatherette'. Figure 29.

Models by Bingwerke, (Figure 30), are prominent among the children's gramophones. This German firm also made train sets and a wide range of tin toys. If their gramophones do not bear the monogram  they frequently have the English Patent number 221754 which the firm was granted in March, 1924, for soundboxes. Another maker for children was the firm Nier & Ehmer of Beierfeld whose trade name was 'Nirona'. The soundbox was of usual size but the very short tonearm ended in a shell-like reflector. Figure 31 shows a typical example with 7-inch turntable, but they were made in a variety of designs, one being on a wooden case with a ten-inch turntable.

The miniatures mostly take the shape of cameras intended to be taken on picnics. Whatever the design they could be 'collapsed' in some way to tuck back inside the case when not in use. An uncommon model is the Terpopphon, (Figure 32), whose case is only $9\frac{3}{4} \times 4 \times 3\frac{1}{2}$ inches. The turntable is $3\frac{1}{2}$ inches in diameter and the tonearm $6\frac{1}{2}$ inches long. A nut screws on to the centre spindle to prevent the record slipping when playing. The tonearm has two lugs to hold it into a grooved ring during use. The soundbox must be removed from it when packing it away - a common practice with most miniatures.

Readers familiar with the 'normal' style of Klingsor may not know that a table model was also marketed. (Figure 3). The honour of being the first to enclose the horn of a gramophone goes to the firm of Ernst Holzweissig of Leipzig who produced the Hymnophone in 1904. The model in Figure 33 dates from 1908-9. At that time the Gramophone Company introduced the Pigmy Grand, that Company's first portable, with internal horn and purely rectangular design, (Figure 34). I should like to hear from anyone having the more ornate model with the curved plinth, for although I have seen the Company's advertising leaflets about it, I know of no existing example. The Pigmy Grand had a life of only about 18 months, so I wonder if the more expensive model was, in fact, ever produced. The cheaper model is found with many variations in brakes and transfers, giving the impression that any accessories lying around the factory were used haphazardly.

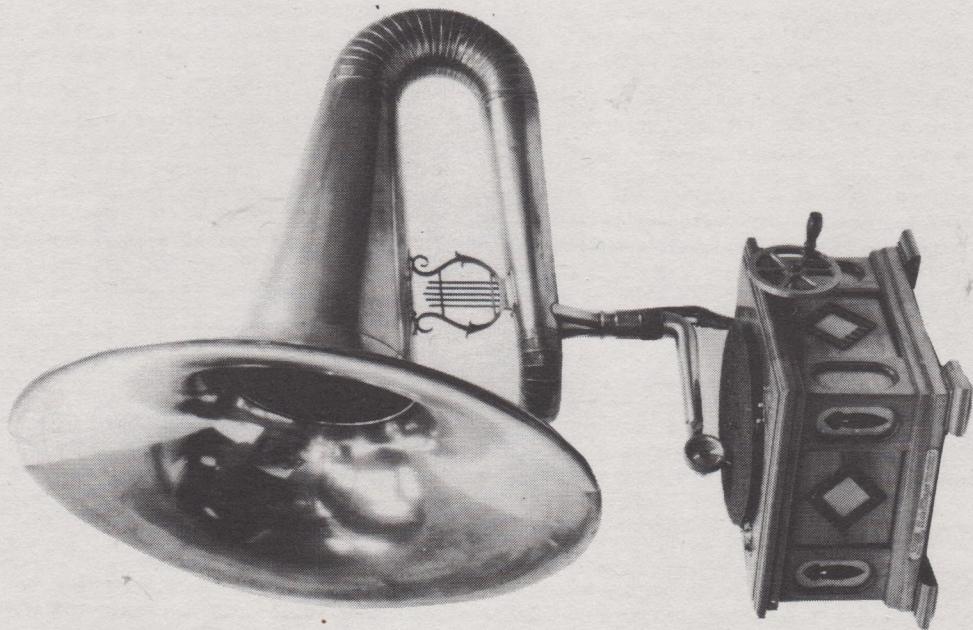


Figure 23. Gramophone with large horn by de Hoog & Co.

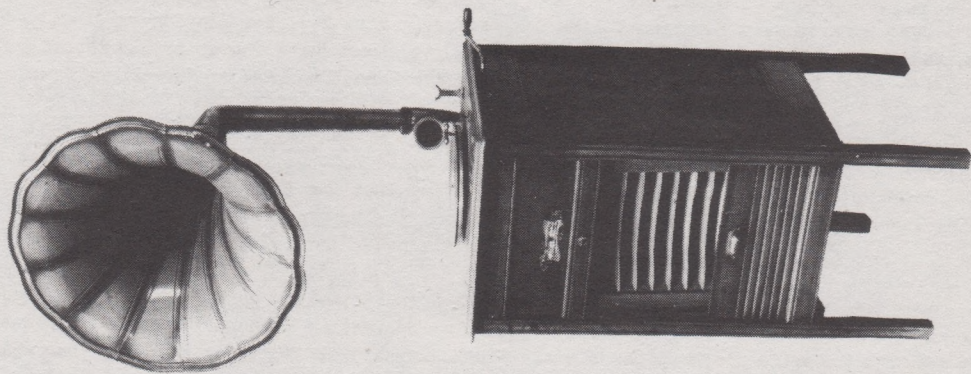


Figure 24. Concert Automatique Française

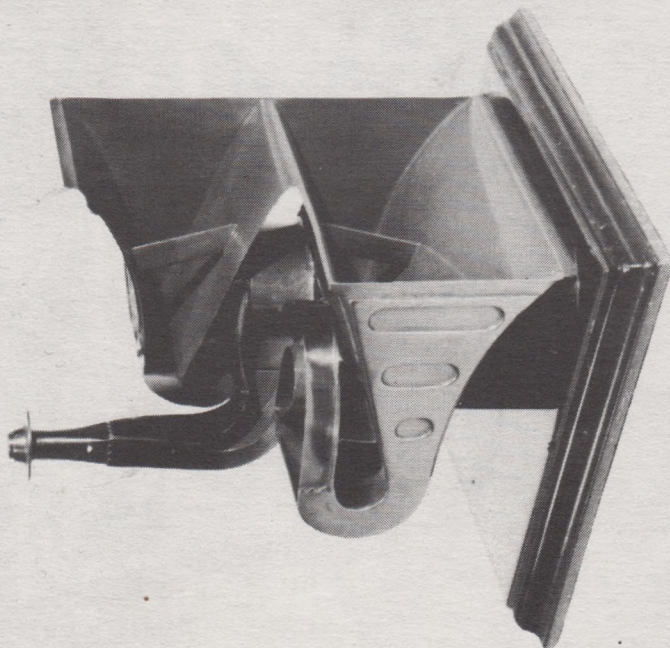
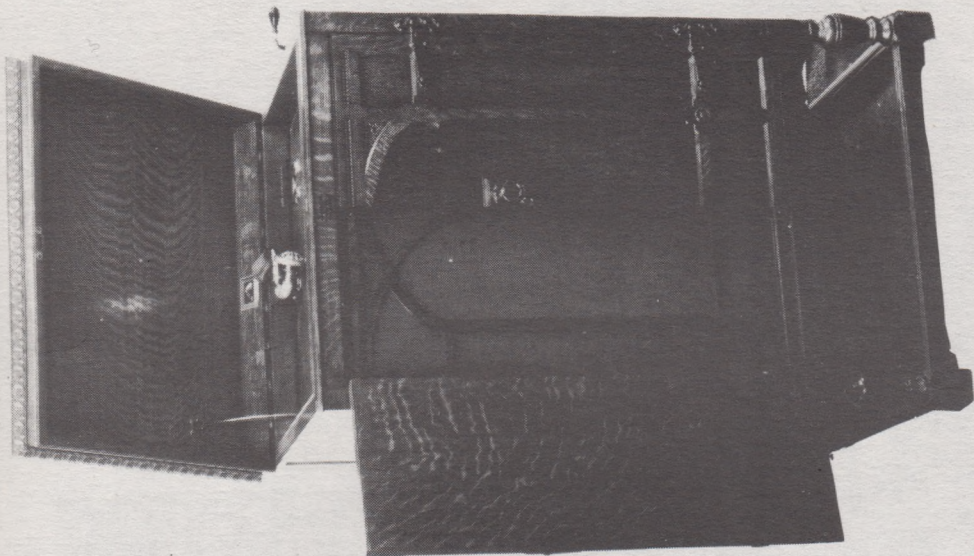


Figure 17. The HMV 202 and a model of the re-entrant horn.



Figure 19. Rear view of the Sterling Climax Loudspeaker

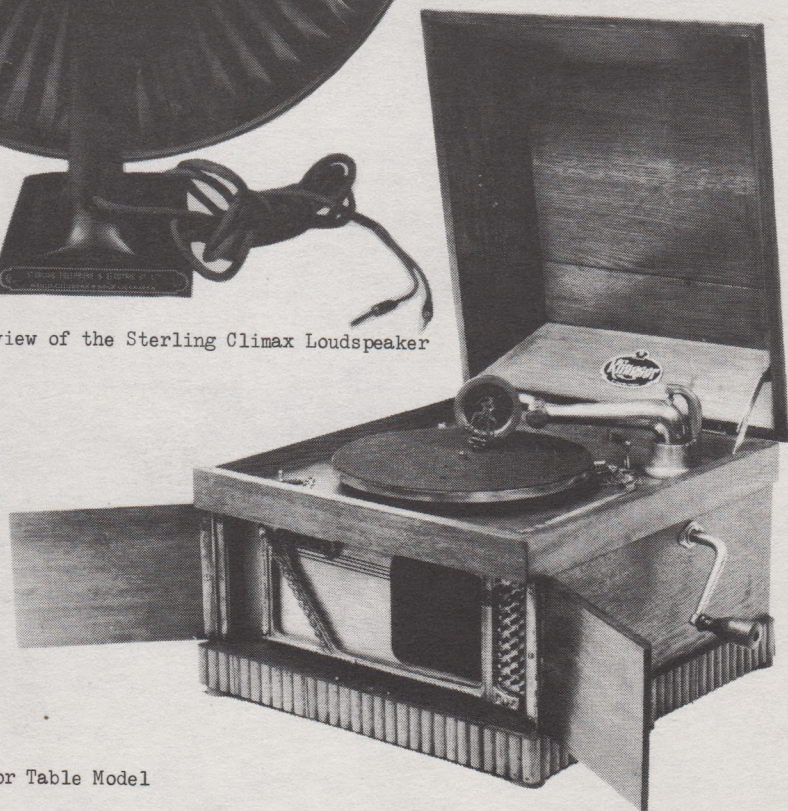


Figure 35. Klingsor Table Model

GEORGE BAKER

This month Mr. Baker celebrates his 90th birthday and we are delighted to be able to use some of our space to wish him 'Happy Birthday' and to convey to him a sincere 'Thank You' from all those collectors who I know have derived pleasure in listening to his records even if they were never fortunate in hearing him sing personally.

Our cover picture is taken from a magazine of 1915. That was not the beginning of his recording career, however, for he had been recorded by Pathé some six or seven years previously. He then went on to make records for a span of over fifty years, a great achievement to be sure. The majority of the records bore his own name, but others were in that category "with vocal refrain" - where a band number required a decent baritone voice to give it authority. He also recorded under pseudonyms, Arthur George for one, which was the use of just his Christian names.

While many associate George Baker with the operas of Gilbert and Sullivan, a portion of his career which began with the acoustically recorded His Master's Voice complete sets of records, he was sufficiently versatile to sing most types of music. As a young boy I enjoyed 'The Hums of Pooh', from the stories by A. Milne and set to music by Fraser-Simson, and I still delight in playing them.... hearing George Baker sing of 'Cottleston Pie', 'How sweet to be a Cloud', etc. Another favourite is 'Myself when young' from Liza Lehmann's cycle 'In a Persian Garden'. Then there is the aptly jolly 'Ho! Jolly Jenkin' from Ivanhoe by Sturgis and



Figure 28. An Unknown Phonograph

Sullivan. But there are hundreds of records from which to choose. The pleasure is yours. Nor must you confine yourself to 78 rpm records, for George Baker was in the Company which made LPs of Gilbert & Sullivan operas between 1958 and 1962 conducted by Sir Malcolm Sargent.

As we have remarked in these pages previously, Mr. Baker has more recently enhanced the Pearl reissue set of the records of early Gilbert & Sullivan stars with spoken reminiscences.

But we must not think of him as a 'museum piece' for his mind keeps actively in the present and even to the future with the hope that he will be around to witness the Centennial Year of Edison's first recordings.

So we conclude by sending

HAPPY BIRTHDAY GREETINGS

E.B.



Figure 30. Toy Gramophone by Bingwerke



Figure 29. Phonodiff portable

Figure 31. Nirona

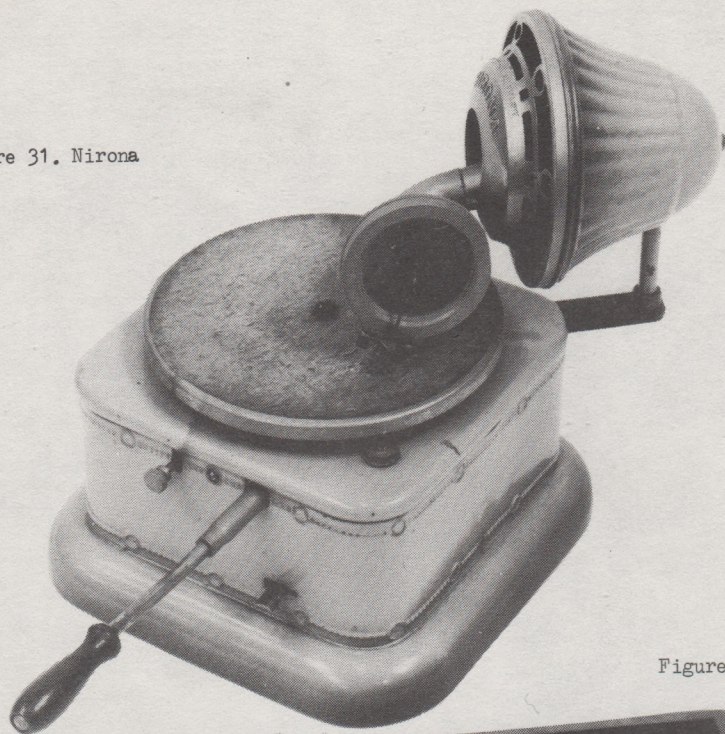
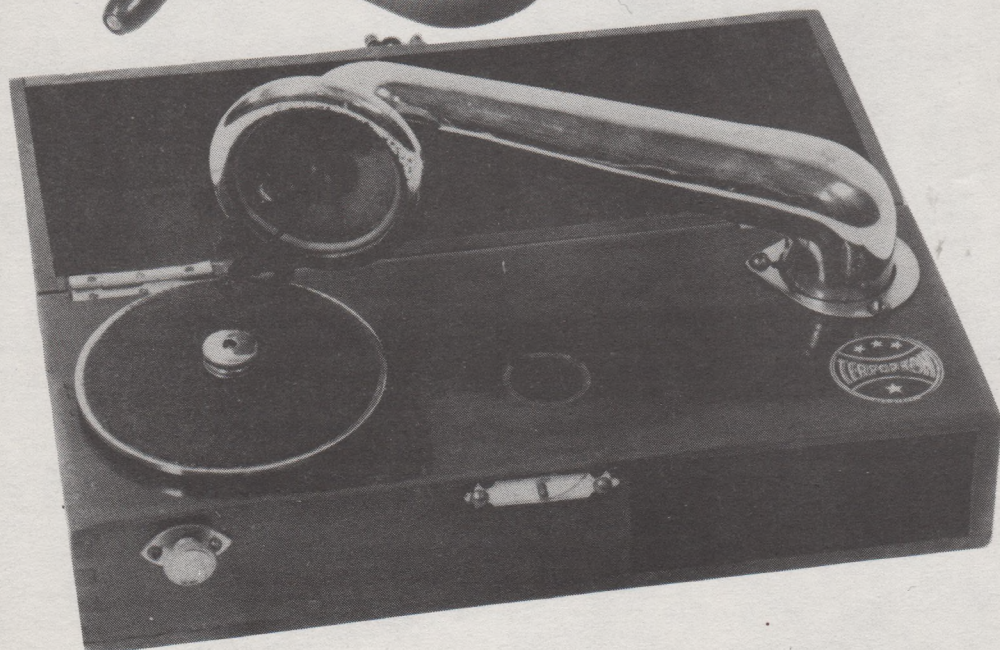


Figure 32. Terpophon



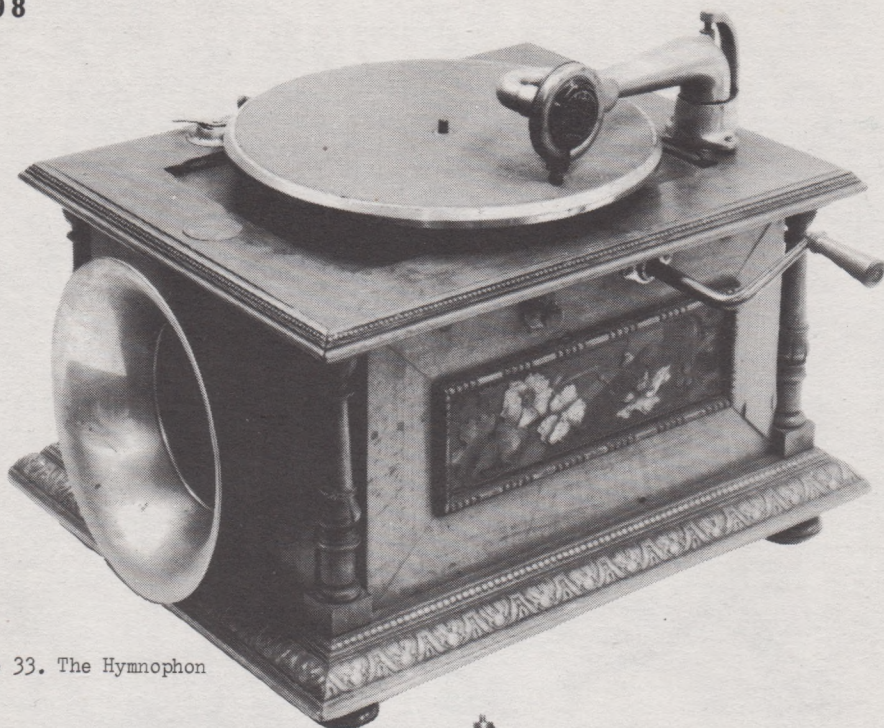


Figure 33. The Hymnophon



Figure 34. The Pigmy Grand

ZONOPHONE 5 - inch (12.5 cm) discs

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In our issue No.18 of October, 1972 we reproduced two leaflets showing the five-inch single and double-sided German Zonophone releases. Since then we have been able to obtain what we believe to be a complete list of the five-inch records issued on Zonophone label by the various branches of The Gramophone Company in 1905-06. Although we show below each selection as being single-sided, some were issued as double-sided in Germany as we showed readers in 1972. We have not "discovered" any for Russia yet which is not to imply there were none. We are grateful for assistance from the British Institute of Recorded Sound, its Director, Patrick Saul and an able member of his staff, Miss Jennifer Sutton.

We assume that the German issues may have had the honour of being the first recorded, but owing to national allocation of matrix numbers, this may be an incorrect assumption. It must be remembered that the Paris office also controlled events in Spain & Portugal.

... GERMANY ...

SEIDLER'S ORCHESTER. BERLIN.

matrix.	catalogue number	title
7t	0-20500	Björneborganes Marsch
8t	0-20501	Das lustige Böttcherlein
9t	0-20502	Hinterm Ofen sitzt's Maus.
10t	0-20503	Wiener Blut, Walzer
11t	0-20504	Parademarsch der 18 Husaren
12t	0-20505	Faust - Fantasie
13t	0-20506	La Paloma
14t	0-20507	Berliner Frauen, Walzer
15t	0-20508	Weisst du, Mutterl, was I' träumt hab'
16t	0-20509	Schlittschuhläufer, Walzer
17t	0-20510	Soldatenblut, Marsch
18t	0-20511	Schulkadettenmarsch
19t	0-20512	Alt Berlin, Marsch
20t	0-20513	Waidmannsheil, Marsch
21t	0-20514	Frauen-Liebe und Leben
22t	0-20515	Anastasia, Marsch
23t	0-20516	Möllendorf, Parademarsch
24t	0-20517	Unter der Friedensflagge
25t	0-20518	Loin du Bal
26t	0-20519	Hoch - und Deutschmeistermarsch
27t	0-20520	Unter dem Sternenbanner
36t	0-20521	Mit Pauken and Trompeten
37t	0-20522	Schutzmannsmarsch
38t	0-20523	Pfeiflied aus "Frühlingsluft"
39t	0-20524	Carmen - Marsch
65t	0-20525	Alarm auf dem Kasernenhofe
41t	0-20526	La Czarina, Mazurka
42t	0-20527	Schneeflocken, Gavotte
43t	0-20528	Sirenenzauber, Walzer
44t	0-20529	Unter der Kaiserstandarte
45t	0-20530	Barataria, Marsch

Seidler's Orchestra, continued. Berlin

matrix.catalogue		title
	number	
46t	0-20531	Estudiantina, Walzer
47t	0-20532	Geisha, Walzer
66t	0-20533	Geburtstags - Aufnahme
49t	0-20534	La Tzingane, Mazurka
67t	0-20535	Rixdorfer Bauernhochzeit
51t	0-20536	Schatzwalzer aus "Zigeunerbaron"
52t	0-20537	Grüß euch Gott, Polka
53t	0-20538	Der arme Jonathan, Walzer
54t	0-20539	Unsere Marine, Marsch
55t	0-20540	Unsere Garde, Marsch
75t	0-20541	Schenk' mir doch ein kleines bischen Liebe
68t	0-20542	Eine lustige Schlittenfahrt
64t	0-20543	Aufziehen der Schlosswache
71t	0-20544	Mühle im Schwarzwald
72t	0-20545	Schnadahüpfel'n
73t	0-20546	Marsch aus "Berliner Luft"
74t	0-20547	Ninetta, Walzer
76t	0-20548	Liebesinsel, Marsch
77t	0-20549	Küssen ist keine Sünd
78t	0-20550	Kinderlieder, Marsch
80t	0-20551	Lasset uns das Leben genießen
81t	0-20552	Pusselchen - Rheinländer
84t	0-20553	"Nakiris Hochzeit", Walzer
86t	0-20554	Tief im Böhmerwald
87t	0-20555	Kaiser Friedrich, Marsch
88t	0-20556	Unter dem Siegesbanner
90t	0-20557	Hie guet Brandenburg
92t	0-20558	Pankow, Polka
93t	0-20559	Honeymoon Marsch
94t	0-20560	Hipp, hipp, hurra
95t	0-20561	Kuss, Walzer
96t	0-20562	Berliner Kindermarsch
97t	0-20563	Fata - Morgana, Walzer
69t	0-20564	Parade
79t	0-20565	Flieder, Marsch
85t	0-20566	O! ihr Weiber
89t	0-20567	Fehrbelliner Reitermarsch
91t	0-20568	Prinz Coburg, Marsch
98t	0-20569	Wien bleibt Wien
106t	0-20570	}
107t	0-20571	
108t	0-20572	
D2118	}	Bis früh um fünf, Marsch (Paul Lincke)
D2118½		
D2119	0-20574	Gammeljäger, Marsch

These three were issued, it is just
that your Editor missed them from his
his notes. We'll complete
this later.

Seidler's Orchestra, continued. Berlin.

Matrix.	Catalogue	Title
D2120	0-20575	Dessauer, Marsch
D2121	0-20576	An die Gewehre, Marsch
D2122	0-20577	Goldfischlied aus "Geisha"
D2123	0-20578	Mit Gott für Kaiser und Reich
D2124	0-20579	Die Post im Walde
D2125	0-20580	Brucker Lager, Marsch
D2126	0-20581	Fantaisie Militaire
D2127	0-20582	In der Czarda
D2128	0-20583	Finsterwalder Sängermarsch
D2129	0-20584	Shneidige Truppe, Marsch
D2130	0-20585	Mein Traum, Walzer
D2139	0-20586	Narrhalla, Marsch
D2140	0-20587	Glühwürmchen - Idyll aus "Lysistrata"
D2141	0-20588	Faust, Walzer
D2142	0-20589	Frauenherz, Mazurka
D2143	0-20590	Menuett, Walzer
D2144	0-20591	Die Schmiede im Walde
D2199	0-20592	Ueber den Wellen, Walzer
D2163	0-20593	La Mattchiche (Borel Clerc)
D2164	0-20594	Marsch aus "Hänsel und Gretel"
D2165	0-20595	Ablösen der Schlosswache
D2184	0-20596	La Marseillaise
D2186	0-20597	Andreas Hofer, Marsch
D2187	0-20598	Blusenmänner, Marsch
D2191	0-20599	Liebster, glaub mir - aus "Die Dame von Maxims", Walzer,
D2192	0-20600	O du mein Pusselchen, Rheinländer
D2193	0-20601	Die Musik spielt, Walzer
D2194	0-20602	Trallallalied, aus "Die Herren von Maxims"
D2195	0-20603	Donauwellen, Walzer
D2196	0-20604	Torgauer, Marsch
D2197	0-20605	Ein Prosit der Gemütlichkeit, Marsch
D2198	0-20606	Die lustige Kupferschmied, Marsch
D2145	0-20607	Weaner Madln
D2146	0-20608	Dorfschwalben aus Oesterreich, Walzer
D2147	0-20609	Heil dir im Siegerkranz
D2148	0-20610	An der schönen blauen Donau
D2149	0-20611	Mussinani Marsch
D2150	0-20612	Armee Marsch No.7
D2151	0-20613	Der Coburger Marsch
D2152	0-20614	Petersburger Armee Marsch No.113
D2153	0-20615	Mikado, Walzer
D2154	0-20616	Unter dem Siegesbanner
D2155	0-20617	Jahrmarktsrummel, Marsch
D2156	0-20618	Yankee Girl
D2168	0-20619	Zapfenstreich
D2169	0-20620	Pickel auf der Nas', Rheinländer, aus "Bis früh um fünf"

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Seidler's Orchestra, continued. Berlin.

Matrix. Catalogue

Title

D2170	}	0-20621	Nimm mich mit, Polka, aus "Bis frühe um fünfe"
D2170½			
D2171		0-20622	Lustige Brüder Walzer
D2172		0-20623	Rosen aus dem Süden, Walzer
D2173		0-20624	Fussparade aus "Auf ins Metropol"
D2174		0-20625	Wenn die Spatzen schlafen gehn
D2183		0-20626	Kinder seid gemütlich, Marsch
D2185		0-20627	Ein Sohn des Volkes
D2188		0-20628	In lauschiger Nacht, Walzer
D2189		0-20629	Die Kirschen in Nachbars Garten, aus "Zwölf Frauen des Japhet"
D2190		0-20630	Der lustige Ehemann, Polka
D2216		0-20631	Feuert los, Marsch
D2217		0-20632	Rose, Röschen, aus "Prinzesse Rosine"
D2218		0-20633	Die Liebe kam von Märchenland
D2219		0-20634	Rosine, Walzer

GUSTAV SCHÖNWALD mit SEIDLER'S ORCHESTER. BERLIN

D2166	0-21000	Im Cirkus	(Spoken)
D2167	0-21001	Rückker des Kaisers von der Parade	

STEFAN KOMAROMY, baritone. BERLIN

1t	0-22000	Ihm hat ein goldner Stern gestrahlt
2t	0-22001	Deine Augen (von Halle)
3t	0-22002	Herzallerliebste denke mein
4t	0-22003	O, dass ich doch der Räuber wär'
5t	0-22004	Stolzenfels am Rhein
6t	0-22005	Heut' ist ja noch heut'

ROBERT LEONHARDT, baritone. BERLIN

28t	0-22006	Verlornes Glück
29t	0-22007	Hab' ich nur deine Liebe
31t	0-22008	Zwei dunkle Augen
32t	0-22009	Der Tyroler und sein Kind
33t	0-22010	Am Rhein und beim Wein
33½t	0-22011	Von Rhein der Wein
34t	0-22012	Wohlauf noch getrunken
35t	0-22013	Es geht bei gedämpfter Trommel Klang

ANTON SATTLER, baritone. BERLIN

(Herr Sattler was also a Jodler)

56t	0-22014	Lustig ist's Soldatenleben
57t	0-22015	Bauerntanz
58t	0-22016	I bin vom Hochgebirg'
59t	0-22017	Der Turlhofer
60t	0-22018	Luzern bis Weggis
61t	0-22019	Guck - Augerl'n
62t	0-22020	Brienzer Burli

matrix catalogue title
30t 0-022021

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(another clerical error by Editor!)

CARL NEBE, bass

BERLIN

D2110	0-022022	Wenn ich einmal der Herrgott wär
D2111	0-022023	Im tiefen Keller
D2112	0-022024	Lied an die Flasche, aus "Undine"
D2113	0-022025	Auch ich war ein Jüngling, aus "Waffenschmied"
D2114	0-022026	Deutschland, Deutschland über alles
D2115	0-022027	O alte Burschenherrlichkeit
D2116	0-022028	Aus der Jugendzeit
D2117	0-022029	Das Herz am Rhein

WILLIAM von HAXTHAUSEN, tenor. BERLIN.

D2157	0-022030	Vater, Mutter, aus "Undine"
D2159	0-022031	Lebe wohl, mein flandrisch Mädchen, aus "Czar und Zimmermann"
D2158 } D2158½ }	0-022039	Ah so fromm, aus "Martha" (Flotow)
D2160	0-022040	Trinke, Liebchen, aus "Fledermaus"
D2161	0-022041	Ja, das alles auf Ehr!, aus "Zigeunerbaron"
D2162	0-022042	Durch die Wälder, aus "Freischütz"

EWALD BRÜCKNER, baritone. BERLIN

D2210	0-022033	Chin, Chin, Chinaman, aus "Geisha"
D2211	0-022034	Wie mein Ahnerl zwanzig Jahr, aus "Vogelhändler"
D2212	0-022035	Sei nicht böse, aus "Obersteiger"
D2213	0-022036	Ob du mich liebst, aus "Nakiris Hochzeit"
D2214	0-022037	Klein Käppy, aus "Geisha"
D2215	0-022038	Lachlied, aus "Geisha"

GUSTAV SCHÖNWALD, comedian. BERLIN.

D2178	0-022032	Lach-Couplet
D2175	0-022043	Kinder, seht bloss den Cylinder
D2176	0-022044	Das Bett
D2177	0-022045	Drehorgelballade
D2179	0-022046	Grossmutter's Geschichten
D2180	0-022047	Der Pickel auf der Nase, aus "Bis früh um fünf"
D2181	0-022048	Hab'n sie 'ne Ahnung von Berlin
D2182	0-022049	Der Taxameter, aus "Auf ins Metropol"

ADELHEIT RUBENS, soprano. BERLIN

D2131	0-023000	Sah ein Knab' ein Röslein stehn
D2132	0-023001	Am Brunnen vor dem Tore
D2133	0-023002	Ein Männlein steht im Walde, aus "Hänsel und Gretel"
D2134	0-023003	Das Wandern ist des Müllers Lust
D2135	0-023004	In einem kühlen Grunde
D2136	0-023005	Hab' ich nur deine Liebe, aus "Boccaccio"
D2137	0-023006	Letzte Rose, aus "Martha" (Flotow)
D2138 } D2138½ }	0-023007	Habanera, aus "Carmen" (Bizet)

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DAMENQUARTET,
matrix catalogue
104t 0-024000
105t 0-024001

BERLIN. With organ and bells
title
O du fröhliche
Stille Nacht, heilige Nacht
BERLIN.

ALBERT MÜLLER,

xylophone -

D2200 0-026750 Der Specht
D2201 0-026751 Die Zierliche
D2202 0-026752 Serenade Espagnole
D2203 0-026753 Zigeunerliebe
D2204 0-026754 Kunstreiter- Galopp

tubaphone -

D2205 0-029255 Schwarzwälder Spieluhren
D2206 0-029256 Gretchens Lieblingstanz
D2207 0-029257 Kätschen, Polka
D2209 0-029259 Flora, Polka
D2208 0-029258 Carneval von Vendig

CHURCH BELLS & ORGAN. BERLIN

99t 0-029250 Süßer die Glocken sie klingen
100t 0-029251 O du fröhliche
101t 0-029252 Alle fahre wieder
102t 0-029253 Vom Himmel hoch
103t 0-029254 Ihr Kinderlein kommet

BRITISH ISLES

BAND.

Although these records were on sale in the British Isles with titles in English, a glance at the matrix numbers reveals them to be by Seidler's Orchestra, except for 0-40501. It is interesting that the alternate take was used for 0-40509.

27t 0-40500 Stars and Stripes March (Sousa)
1005a 0-40501 Emperors March
16t 0-40502 Patineurs Waltz (Waldteufel)
47t 0-40503 Geisha Waltz (Jones)
46t 0-40504 Estudiantina (Waldteufel)
41t 0-40505 La Czarina
25t 0-40506 Loin du Bal
12t 0-40507 Selection from Faust (Gounod)
75t 0-40508 Polka (see German list for full title)
51½t 0-40509 Gipsy Baron Waltz (Strauss)
8t 0-40510 The March Past

MALE VOCAL

Of this series, only one was credited with the name of the artiste.

A1012 0-42000 Sing me to sleep
A1011 0-42001 Anchored

Male Vocalists, continued

Matrix	Catalogue	Title
A1015	0-42002	Love's old sweet song (Molloy)
A1013	0-42003	In happy moments (from 'Maritana' - Wallace)
A1006	0-42004	'Arry, 'Arry, 'Arry (Le Brun, Murray, Leigh)
A1007	0-42005	Girlye, girlye
A1008	0-42006	Bill Bailey
A1016	0-42007	Ain't I no use Mr. Jackson
A1005	0-42008	I may be crazy but I love you (Stuart)
A1009	0-42009	There's a girl wanted there
A1010	0-42010	Fol de Rol Lol
57t	0-42011	Swiss Mountain Song (This would seem to be Anton Sattler from The German list)
14	0-42012	The Yeoman's wedding
17	0-42013	I wouldn't leave my little wooden hut for you Sung by Walter Miller with orchestra.

S P A I N

PROFESORES de la BANDA MUNICIPAL de BARCELONA

S6038	0-50000	Himno de Riego
S6034	0-50003	Poutpourri No. 2 (Casane)
S6035	0-50004	Gallegada (Casane)
S6036	0-50005	Jota (Casane)
S6020	0-50007	Tango (from 'La Tempranica' - Gimenez)
S6021	0-50008	Seguidillas (from 'El Barberillo de Lavapies' - Barbieri)
S6023	0-50009	Americana (from 'El Arte de Ser Bonita - Gimenez y Vives)
S6024	0-50010	Polka (" ")
S6025	0-50011	Cake Walk (" ")
S6026	0-50012	Zapateado (" ")
S6022	0-50013	Himno a Peracamps
S6027	0-50014	Couplets de Japon (from 'El Amigo del Alma - Gimenez y Vives)
S6039	0-50015	Tango (from 'Cadiz' by Chueca)
S6040	0-50016	Jota (" ")
S6041	0-50018	Jota (from 'Barberillo de Lavapies' - Barbieri)
S6042	0-50019	Paso Doble (from 'Pan y Toros' - Barbieri)
S6043	0-50020	Danza (from 'Perla de Sevilla' - Casane)
S6044	0-50021	Marcha real espanola
S6045	0-50022	Vals (from 'Las Zapatillas' - Chueca)

"UNION CASSANENSE" de CASSA de la SELVA

S6046	0-50001	Un dia joliu, sardana (Rigau)
S6047	0-50002	Espurnes d'or, sardana (Serra)
S6048	0-50006	Roselles, sardana (Serra)
S6049	0-50017	Cansoneta del bressol, sardana (Serra)
S6050	0-50023	Recorts del Canigo, sardana (Vicens)

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matrix	catalogue	title	
Senor SORIANO.		recitations.	MADRID

S6070	0-51000	La Uncion.	Cuento baturro
S6071	0-51001	La confesion del baturro.	Cuento

EL NINO DE CABRA	songs	MADRID
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S6051	0-52000	Malaguenas del canario No.1
S6053	0-52001	Malaguenas del canario No.2.
S6052	0-52011	Fandango malagueno
S6054	0-52012	Soleares No.1
S6056	0-52018	Soleares No.3
S6057	0-52019	Tango No.1
S6058	0-52020	Tango No.2
S6055	0-52021	Soleares No.2
S6059	0-52023	Tango No.3

Senor MORENO	songs	MADRID (acc. pno)
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S6064	0-52002	La Risa
S6065	0-52003	El juicio oral. Couplets de D.Tancredo. Rubio
S6068	0-52004	El Tambor de granaderos. Couplets Milagros. Chapi
S6066	0-52007	El fondo del baul. Couplets de Papus. Valverde(hijo)y Barrera
S6069	0-52008	El guitarrico. serenata Soriano
S6061	0-52013	Los cocineros Valverde (hijo) y Torregrosa
S6062	0-52014	Los borrachos Jimenez
S6063	0-52017	El bateo Chueca
S6067	0-52022	Cuadros disolventes. Couplets de Gedeon. Nieto

Senor JUANITO PARDO	songs	BARCELONA
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S6028	0-52005	Bruja No.1.	Jota
S6029	0-52006	El juicio oral No.1	Jota
S6030	0-52009	La del Pilar	Jota
S6031	0-52010	La canal de Bardun	Jota
S6032	0-52015	Calatayud	Jota
S6033	0-52016	Monzalbarba	Jota

D E N M A R K

kg1. GARDER HUSAR REGIMENT MISIKORPS. KOPENHAGEN

A1033	0-70000	I Kongelumten
A1034	0-70001	Champagne Galop (H.Lumbye)

S W E D E N

AUGUST SVENSSON baritone

A1020	0-72000	Storataren
A1021	0-72001	Kofvan Kommer
A1027	0-72002	I ringa dar

matrix	catalogue	title
OSKAR	BORGSTRÖM	songs
A1022	0-72003	Nortland
A1023	0-72004	Portervisen
A1024	0-72005	Rhenlivets
A1025	0-72006	Per Svinehorde
A1026	0-72007	Når jag var prins
A1028	0-72008	Lita dum dottera
A1029	0-72009	Visa om den puckelryggige

matrix	catalogue	title
VALDEMAR	KOLLING	songs

A1030	0-72010	Soldatersang No.1.
A1031	0-72011	Fra Kasernen, soldatersang No.2.
A1032	0-72012	" " soldatersang No.3.
A1037	0-72013	Jeg gik just ned af Stien
A1038	0-72014	Gutterombord

matrix	catalogue	title
FRED	BUCH	songs

A1035	0-72015	Systemvisen
A1036	0-72016	Svinsballade

matrix	catalogue	title
CHRISTIAN	SCHRÖDER	songs

A1039	0-72017	Det har strem gjort
A1040	0-72018	Spare paa der urette Sted

matrix	catalogue	title
VICTOR	WULFF	songs

A1041	0-72019	Jeg vil meget hellere ha'en Bajer
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F R A N C E

matrix	catalogue	title
LA MUSIQUE de la GARDE RÉPUBLICAINE.	PARIS	

S6001	0-80000	Le pere de la Victoire, marche. (Ganné)
S6002	0-80001	Aïda (Verdi) Marche des trompettes
S6003	0-80002	Quand on a travaillé, polka (Louis)
S6007	0-80003	La Marseillaise (Rouget de Lisle)
S6000	0-80004	Marche du temps passe
S6004	0-80005	La Boiteuse (Gangloff)
S6005	0-80006	Vien poupoule (Spehu)
S6006	0-80007	Cette petite femme-là (Turlet)
S6008	0-80008	Hymne Russe
S6009	0-80009	La Matchiche (Borel Clerc)
S6010	0-80010	La ronde des petits pierrots (Bosc)
S6011	0-80011	Le chant du depart (Méhul)
S6013	0-80012	L'amour boiteux (Fragson)
S6014	0-80013	A frangesa (Mario Costa)
S6015	0-80014	Hiawatha (Neil Moret)
S6016	0-80015	Ma Ninette (Gauvin)
S6017	0-80016	Ta - ra - ra - boum, polka (Michel)
S6019	0-80017	Les jeux enfantins (Nehr)

La Musique de la Garde Républicaine, continued

matrix	catalogue	title
S6012	0-80018	Michel Slroguff Marche

	Monsieur CHARLUS.	comedian
4000	0-82000	Les jours qui fait froid
4001	0-82001	La Tour Eiffel (Foug & Gerny)
4002	0-82002	Les gamins d' à présent
4003	0-82003	La Beignade
4004	0-82004	Ma femme et mon chisu (Petit)
4005	0-82005	La Polka des nègres
4006	0-82006	Le fromage, marche
4009	0-82007	En marchant sur Beaucaire
4010	0-82008	Le deuxième Zouave

monologues -

4006	0-81000	L'omlette de Pitou
4007	0-81001	Fables express

I T A L Y

BANDA RIDOTTA

G9	0-90000	Inno di Garibaldi
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BANDA de MUNICIPALE MILANO

G50	0-90001	Principe di Trimonte	
G51	0-90002	Capricciosa, polka	
G52	0-90003	Marcia Reale	
G53	0-90004	Inno di Garibaldi	
G55	0-90005	Celebre Maciccia	
G57	0-90006	Inni Patriottici	
G58	0-90007	Marcia Militare	
G59	0-90008	Marcia Aquila	
G60	0-90009	Dopo Il Tramonto, valzer	
G61	0-90010	Tesoro Mio, valser	
G63	0-90011	Changez la dame, polca	
G54	0-90012	Amor Passeggero, polca	} perhaps unissued
G56	0-90013	Mabelle, valzer	

Signor RIZZINI.

MILANO

G7	0-92000	Ora e per sempre
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Signor MILANI.

MILANO

G5	0-92001	Per me ora fatale (Verdi; Trovatore)
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EUGENIO TORRE

G64	0-92002	Questa o quello	(Verdi: Rigoletto)
G65	0-92003	E' il sol dell' anima	"
G66	0-92004	La donna e mobile	"
G67	0-92005	Bella figlia dell'amore	"
G68	0-92006	Brindisi	(Verdi; Traviata)
G69	0-92007	Dei miei bollente spiriti	"
G70	0-92008	Scena della Borsa	"



CHARLUS

Eugenio Torre, continued

matrix	catalogue	title
G71	0-92009	Parigi o cara (Verdi : La Traviata)
G72	0-92910	Sulla tomba che rincerra (Donizetti : Lucia di Lammermoor)

DESCRIPTIVE

G1	0-99250	Una notte fra i monti. Scena dal vero. Milano.
G2	0-99251	Un cliente difficile. Scena comica. Scena dal vero. Milano

PRESTINI e Coro

G6	0-99252	Funicoli, Funicola
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(Your Editor hopes that he has transcribed all of the titles correctly. They had been written in a ledger by a German - 70 years or so ago - who was obviously more accustomed to writing in the old Gothic style of handwriting.)

THE EDISON PHONOGRAPHIC TOY AND AUTOMATON CO.LTD.

(Registered No.32112)

F. ANDREWS

Strictly speaking this Company falls outside the majority of businesses which were trading in cylinders or cylinder-playing machines. But, as this Company appears to be the first registered in Britain formed strictly to exploit patents concerned with the Phonograph I feel that readers might like to know of it.

It is true that the London Stereoscopic Company had incorporated itself into a Registered Joint Stock Company on 1st July, 1885, styling itself The London Stereoscopic and Photographic Co.Ltd., and was therefore the first joint stock company to be associated with the phonograph, but as the name implies, it dealt in many other commodities.

I must confess that I am not an expert on the Edison doll, or any other speaking automata, which one would presume to be on sale in Britain at this time. If such toys were made or imported for sale, I have failed to find any advertisements in the press of the time.

The Edison Phonographic Toy and Automaton Company Ltd. was incorporated on 26th. July, 1890, with a nominal capital of £300,000 divided into shares of £1 each. The officer of the Company signing this statement was Mr.Charles Isaac, described as a Gentleman.

The object of the Company was to adopt and carry into effect, either with or without modification, as might have been arranged, an Agreement dated 23rd. July, 1890, made between Harry Parminster of the first part, a trustee for and Alex.R.Ramsay of the second part, a trustee for and on behalf of the Company, for the acquisition of the exclusive right to use certain patents and inventions, mentioned in the Agreement, for the application of the Phonograph to dolls, toys and automatic figures, to be used within the British Isles and Continental Europe.

Seven gentlemen, taking one share each were the original subscribers to this Company whose occupations ran through clerks, accountants and journalists!

The first Directors of the Company were Major-General Sir John W. Campbell,Bart.,C.B.; H.G. Hammond; T. Harrison Lambert; Colonel A. D. Campbell and Louis Swaby. Their salaries were put at £250 per annum plus £50 extra for the Chairman. They were also to divide an amount equal to 20% of shares issued to the Shareholders, plus a further £50 each as extra remuneration. Each Director was required to hold Shares to the value of £250. The Company Secretary was Alex (Alek) R. Ramsay who also acted as Trustee.

The Registered Office was, on 1st. September, 1890, notified as being at 2. Metal Exchange Buildings, Gracechurch Street, in the City of London, E.C. On 15th. August, 1893, the Company was dissolved. Notice to this effect was published in the London Gazette.

There are two indications that the Edison Phonographic Toy and Automaton Co.Ltd. existed in 'Edison and His Phonograph' by J. Lewis Young, signed by him 23rd. June, 1890. On page 32 an Edison Doll is shown among a group of Phonographs and Toys and on page 41, the last paragraph of the story states, "All communications referring to the phonograph business, NOT TOYS, (my emphasis, F.A.) should be addressed to etc.etc.," inferring that another company other than The Edison United Phonograph Company was handling such articles.

Almost three years later, in May, 1893, the Editor of 'The Phonogram', (The first publication in Britain devoted to the Phonograph), asked, "What has become of the Phonograph Doll? Do the obstructionists contemplate a monopoly in this branch of the business? Talking Dolls are being manufactured in Holland*** and there would be a demand for phonographic toys if the price were not prohibitive."

***In the 'Phonogram' for July, 1893 we read, "We are requested to state that the World's Phonograph Company has opened offices in Amsterdam for the sale of the latest modifications of the Phonograph, and the whole of the civilised world will be supplied from the Dutch city with Phonographs, talking dolls, office machines, and all the accessories needed in the Phonograph business."

***At this period, c.1893, J. Lewis Young, together with Percy Smithurst, had established the World Phonograph Company in Amsterdam. Was this the Company manufacturing the dolls spoken of? Percy Smithurst was an electrician, wax expert and matrix mould maker who was with the World Phonograph Company for five years. (Years later he was associated with Sterling cylinder records.) J.E. Hough remarked in 1918 that in the 1890's many British persons found refuge in Holland owing to patents litigation brought against them in England.

Anyone knowing more of the Edison Phonographic Toy and Automaton Co.Ltd. is asked to contact our Editor. Similarly, anyone possessing any of the automatic toys or dolls is also asked to write in about them. We would like to add to this story if possible.

Ragtime in Paris

G. Brissonneau

On the occasion of the Universal Exposition in Paris in 1900 John Philip Sousa included a Cakewalk in his concert - the first that Paris had heard. During the winter 1901/1902 the 'New Circus' of St. Honoré Street staged the American nautical pantomime "The Happy Negroes", which was a ragtime revue with new music direct from the U.S.A.

The music spread to the salons of Parisian High Society and they heard such tunes as the "Easy Winners" and learnt to do the 'Bunny Hug', 'Grizzly Bear', 'Kangaroo Hop' and the most famous - the 'Turkey Trot.' All the new American dances - the Ragtime was in France. The Café Concerts and Restaurants (the French equivalent of the Music Hall) billed New Ragtime Revues and syncopated music from America.

In 1902 the French composer, Rudolf Berger wrote the first French Rag ever published under the name of "Happy Coon Song", which was three years after Harry Fragson had sung the famous hit of Emerson & Howard "Hullo My Baby" - which became the great

hit of the year 1899.

It was the first great step for syncopated music in France and until his tragic death in December, 1913, Fragson continued to introduce in France the new fashion of Ragtime, with songs like "The Lame Love", "Always", "In my plane", "Alexander's Ragtime Band", "Everybody's Doing it", "On the Mississippi", "How do you do Miss Ragtime?", "Waiting for the Robert E. Lee", "By the beautiful sea". All were introduced by Fragson between 1903 and 1912.

In 1912 Vernon and Irene Castle came to France, making successful appearances in different Parisian theatres. French artistes became 'Ragtime Apostles' and such as Mayol, Mistinguett, Paulus and Dranem included ragtime numbers in their acts.

However, by 1912 Ragtime had an adversary.... the new Spanish/Argentine dance the TANGO!! The first universally famous being 'La Cumparsita' written by Rodriguez a young medical student in Buenos Aires who died before he could see the fabulous success of his composition. But Ragtime maintained popularity until an event in the first World War....

American soldiers came to France in 1917. Jazz came to France too. By 1918 jazz was in the famous Casino de Paris Music Hall with the famous dance duet performed by Miss Gaby Deylis and Harry Pincer..... Ragtime had been dethroned..... by Jazz!

BOOK REVIEW

E.B.

HOLLY- WOULD by John Milton Hagen with illustrations by Feg Murray 254 pages.
Published by Arlington House. Price \$7. 95.

It is understandable that the audiences watching the films or the TV show are curious to know what their idols are like as human beings away from the media of entertainment and what they do in their leisure time.

To this end, Hollywood film companies have always fed a supply of gossip and details of the doings of the stars to the press... and reporters have kept their ears open for more. Such little snippets of 'information' appear in the gossipy sections of newspapers or in advertising handouts.

Mr. Hagen has gathered together thousands of these items, usually only about one paragraph in length. Not only are they now 'Nostalgia' in the information contained, but in the style they were written.

As well as such informations as, "Spencer Tracy owns an expensive collection of pipes. But why, nobody knows. He never smokes them", or, "Charlie Chase, Hal Roach Studios comedian, is one of Hollywood's foremost freaks. He has been married 19 years - and to the same women", or, "Bing Crosby has a knife with 100 blades. It weighs nearly 5 lbs.", we have technical know-how such as, "A moving streetcar, when you hear it in the movies, is nothing more or less than the noise of an iron pipe tied to a roller skate and dragged across the floor", and, "Squeak finding is one of Hollywood's unusual jobs. Buck Williams, who weighs around 250 lbs is probably the best-known squeak finder in cinema city. It's his job to walk up and down a newly-built set for the purpose of locating any noises before the cameras are set in motion."

I must confess that I found it all entertaining in a relaxing nostalgic way! I knew that it was not serious literature and found many quotations very funny - even though that may not have been the intention when originally written. Feg Murray's clever cartoon-style illustrations enhance the whole book.



The EMI Collection contains examples of the HMV and Columbia picture-label records which were made just after World War II. It would appear that Africa was the subject of this experiment. The pictures shown above are multi-coloured. (The elliptical shape results from the pictures being taken with the camera pointing at an angle upon its tripod.)